

DUH

NIŠTA

ANTO JERKOVIĆ

GALERIJA MIROSLAV KRALJEVIĆ

ZAGREB, 20. 6. - 5. 7. 1996.

IZLOŽBENI PROSTOR, CENTAR ZA KULTURU

ČAKOVEC, 1997.

Filozofija je cijelo stoljeće na samrtnoj postelji, a mrijet joj se neće jer nije ispunila svoju zadaću. Tako se njezin oproštaj sa životom mučno oteže. Tamo gdje nije skončala u pukom pisarničkom djelovodniku misli, vuče se na umoru u blještavoj agoniji, u kojoj joj na um pada sve ono što je za života zaboravila kazati. Suočena s krajem, želi olakšati dušu i odati zadnju tajnu. Priznaje: velike teme, to su bile izlike i poluistine. Ti, navodno lijepi izleti u visine - bog, univerzum, teorija, praksa, subjekt, objekt, tijelo, duh, smisao, ništa - sve to je ništa. To su imenice za mlade ljude, autsajdere, klerike, sociologe.

"Riječi, riječi - imenice. Samo zatrepere i tisućljeća otpadaju iz njihova lijeta".

(Gottfried Benn, *Epilog und lyrisches Ich*).

Ove riječi Petera Sloterdijka iz knjige "Kritika ciničkoga uma" bile su poticajem za rad koji je pred nama: deset pojmova olovkom ispisanih na zidovima galerije i mnoštvo plavih loptica na podu. Pojmovi - imenice: bog, univerzum, teorija, praksa, subjekt, objekt, tijelo, duh, smisao, ništa - "velike" riječi, stoljećima temeljne teme filozofije napisane su rimskom kapitalom, pismom kamenih spomenika, simbolom trajnosti i vječitosti. Diskretni sivi grafit olovke lako se briše s bijelih zidova galerije i u prividnu je neskladu s odabranim pismom. No na ovom zidu trajnost sustava i forme i nestalnost materije supostoje. Ne sukobljuju se.

Rad je zamišljen za prostor u kojem je ostvaren. Galeriji se prilazi odozgo i posjetitelj najprije zamjećuje pod. Zato on nije smio ostati prazan. Akcentiran je vizualno i sadržajno. Definiranje i promišljanje odnosa prema izložbenu prostoru jedna je od konstanti Jerkovićeva rada. Ni kod izlaganja slika on nije bio ravnodušan prema izložbenu prostoru: prilagođavao mu se artikulirajući ga.

U travnju ove godine, za izložbu T.E.S.T. nastao je rad slična koncepta, čija je izvedba uvjetovana stanjem zatečenim na licu mjesta, u jednom dvorištu pokraj zagrebačkoga Cvjetnog trga. Navedeni pojmovi ispisani su plavim slovima na odbačenim betonskim elementima urbana namještaja - ostacima žardinjera.

Koristeći elemente osobnog, prethodno razrađenoga likovnog sustava (krug, plavo, riječi - citati) autor preispituje neke od temeljnih pojmova kojima se često nesvjesno i bez prava razloga "nabacujemo" kao lopticama. Imaju li ti pojmovi budućnost? Jesu li dostojni rimske kapitale? Ili su to riječi čije je doba prošlo, kako tvrdi Sloterdijk? Jesu li te riječi izgubile značenje i tek su imenice ispražnjena sadržaja?

Možda će nas autor njihovim upornim ponavljanjem i ispisivanjem potaknuti da razmislimo o njima, da ih prisvojimo i ispunimo značenjem.

U prethodnim radovima Jerković je "materijalizirao apstraktno i neograničeno" u plavim monokromima, plohamu čiste boje, lišenim ekspresivnih i gestualnih elemenata. Odabir monokroma istodobno je samoograničavanje, ali i otvaranje meditaciji i kontemplaciji. Kao polja čiste boje osnovnih geometrijskih oblika (kvadrat, krug) ili s upisanim tekstom, te su slike svojevrsne mandale. Određene uzorkom (kao i kod mandale temeljenih na krugu i četverokutu) one su zapravo uporište meditacije, likovni predložak misaonog procesa, koji se, u ovom slučaju, zasniva na temeljima zapadne kulture (memoria, universus, cosmogonies...).

Kontinuitet misaone komponente djela, nazočne i u izloženoj instalaciji, potkrijepljen je brojnim simboličkim konotacijama njezinih pojedinih elemenata. Uz spomenutu simboliku pisma, važna je simbolika boje i oblika.

Rječnik simbola definira plavu boju najdubljom i najnematerijalnijom od svih boja, bojom duha, beskonačnosti i mudrosti. Bojom neba, najčišćom od svih boja.

Krug je savršen oblik najveće homogenosti. Oblik bez početka i kraja. Simbol kozmičkog neba i vremena. Za Platona univerzum je kugla. Po Prorocima od Boga emaniraju tri kugle koje ispunjavaju tri neba. Jedna od njih je plava kugla - kugla mudrosti.

U radu "Imenice i loptice" krug - slika - ploha postaje tijelo - kugla. Preciznije: loptica koja se s povlaštena položaja na zidu galerije spustila na pod. Od kruga, objekta meditacije postala je objektom igre.

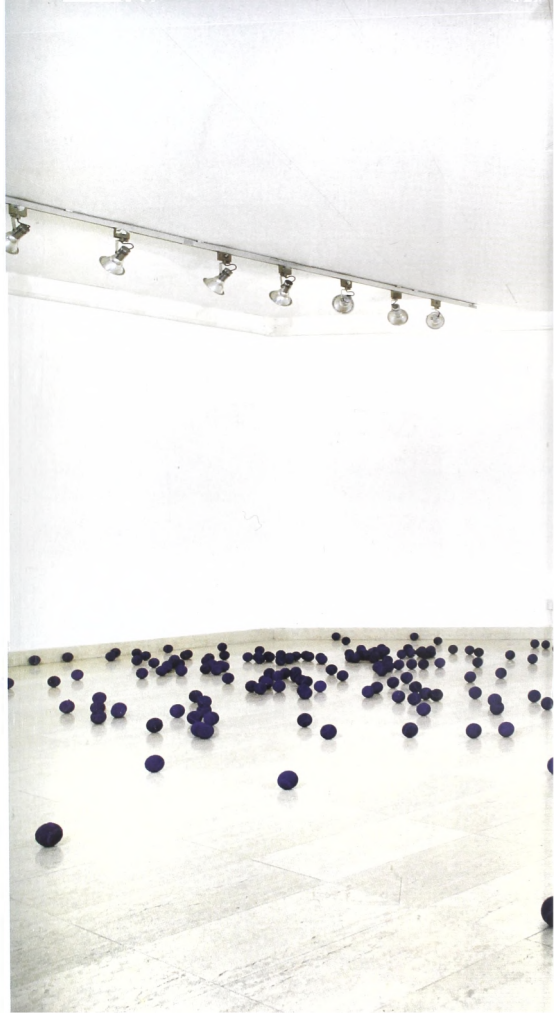
Kontemplativnost je postala igrom?

Meditativni um postao je cinički um?

Markita Franulić



KOŠARA BASKET, 1996
kombinirana tehnika / mixed media, h 40 cm, Ø 60 cm





IMENICE I LOPTICE
NOUNS AND
LITTLE BALLS, 1996.
instalacija / installation



IMENICE / NOUNS, 1996.

instalacija / installation, drvo, akril / wood, acrylic, ≈ 200x400 cm

Philosophy has been on a death-bed for the whole century but refuses to die as it has not accomplished its task. So its farewell with Life has been painfully prolonged. Where it has not been brought to an end, it is dragging at its last gasp in a glittering agony, in which it recalls everything it has failed to say when being alive. Brought face to face with the End, it wants to alleviate its soul and disclose the Last secret. It acknowledges: major themes - they were only excuses and half - truths. All these let's say nice trips into the heights - God, Universe, theory, practice, subject, object, body, mind, sense, nothing - all this is Nothing. These are nouns for young people, outsiders, clericalists, sociologists.

"Words, words - nouns. They only flare up and the millennia fall off from their flight".

(Gottfried Benn, *Epilog und lyrisches Ich*).

These words taken from the book of Peter Sloterdijk "Criticism of the Cynical Mind" were an impetus for a work standing in front of our eyes: ten notions written by pencil on the gallery walls and plenty of blue little balls on the floor. Notions functioning as nouns - God, Universe, theory, practice, subject, object, body, mind, sense, nothing - "big" words, basic themes of philosophy for centuries are written in Roman capitals, a script of stone monuments, a symbol of lastingness and eternity. Discreet grey lead of the pencil can be easily wiped from the white gallery walls and is in an apparent disharmony with the selected script. However, the lastingness of system and form as well as the instability of materiality co-exist on this wall. They do not clash with each other.

The work has been conceived for the space in which it was accomplished. Access to the gallery is from above and the visitor catches sight of the floor firstly. Therefore it should not have remained empty. It has been accentuated visually and from the standpoint of contents. Defining and considering the relation towards the exhibition space is one of the constants of the Jerković's work. Even when exposing his paintings he is not indifferent towards the exhibition space, he has adapted himself towards it by articulating it.

In this year a work of the similar conception was developed for the TEST Exhibition, the performance of which was conditioned by the state come across on the spot, in a court-yard near the Cvjetni trg (Square of Flowers) in Zagreb. The mentioned notions were written in blue letters on the thrown-off concrete elements of the urban furniture - remains of flower-stands.

Using the elements of a personal, previously elaborated art system (circle, blue colour, words - quotations) the author is examining some of the basic notions, which we often unconsciously and without any actual reason - throw like little balls. Do these notions have any future? Are they worthy of Roman capitals? Or are these the words, the time of which has passed, as Sloterdijk quotes? Have these words lost their meaning and are they the nouns of their emptied contents?

The author will perhaps inspire us by persistent repeating and transcribing them to think about them, adopt them and fulfil them with meaning.

In his previous works Jerković has "materialized Abstract and Absolute" in blue monochroms, surfaces of pure colour, deprived of expressive and gestural elements. The choice of a monochrome is at the same time a self-restriction, but also an opening to meditation and contemplation. As fields of pure colour of basic geometrical forms (square, circle) or with a written-in text these paintings are some kind of mandalas. Determined by a pattern (as with a mandala established on a circle and a square) they are, in fact, a point of support for meditation, an art pattern of a contemplation process, which is in this case based on the foundations of the Western culture (memory, universe, cosmogonies...).

The continuation of the contemplation component of his work present also in the exposed installation is supported by numerous symbolic connotations of its individual elements. Along with the symbolics of script, the symbolics of colour and shape is also important.

The dictionary of symbols defines the blue colour as the deepest and the most non-materialistic of all colours, the colour of mind, endlessness and wisdom. The colour of sky, the purest of all colours.

Circle is a perfect form of the highest homogeneity. A shape without beginning and end. A symbol of the cosmic sky and time. For Platon the Universe is a ball. According to the Prophets, three balls are emanated by God, filling three skies. One of them being the blue ball - a ball of wisdom.

In his work "Imenice i loptice" (Nouns and Little Balls) the circle - image - surface arrangement becomes a body - sphere. To be more precise: a little ball which has descended from a privileged position on the gallery wall to the floor. From the circle as a meditation object it becomes a game object.

Has contemplativity become a game?

Has a meditation mind become a cynical mind?

Markita Franulic

Anto Jerković, rođen 2. svibnja 1958. u Tuzli. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1983. godine. Od 1983. do 1986. godine suradnikom je Slikarske majstorske radionice HAZU u Zagrebu. Živi i radi u Zagrebu.

Anto Jerković was born on May 2 nd 1958 in Tuzla. He graduated from the Academy of Fine Arts in Zagreb in 1983. Between 1983 and 1986 he worked as an associate in the Master Painters Workshop HAZU in Zagreb. Lives and works in Zagreb.

SAMOSTALNE IZLOŽBE / ONE - PERSON EXHIBITIONS

- | | |
|---|---|
| 1984. Zagreb, Studio galerije Forum | 1993. Zagreb, Znanstvena knjižara |
| 1985. Zagreb, Galerija RANS-a M. Pijade | Zagreb, Studio muzeja suvremene umjetnosti |
| Zagreb, Galerija V. Nazor | Zagreb, Galerija Beck |
| 1987. Nova Gradiška, Galerija Kerdić | Čakovec, Arhgal |
| Zagreb, Galerija PM | 1994. Zagreb, Cmrok (Jerković, Kožarić) |
| 1988. Zagreb, Galerija Studentskog centra | Požega, Galerija Hajdarović |
| 1989. Subotica, Nepszinhas | Slavonski Brod, Muzej broskog posavlja |
| Ptuj, Pokrajinski muzej | Dubrovnik, Galerija Kovačka 3 |
| Zagreb, Izlog knjižare Znanje | (Jerković, Perić) |
| 1990. Beograd, Galerija Doma omladine (Jerković, Perić) | 1995. Zagreb, Galerija Beck (Jerković, Perić) |
| Zagreb, Galerija PM | Zagreb, Galerija Europskog doma |
| 1991. Zagreb, Galerija PM (Jerković, Perić) | 1996. Zagreb, Galerija Miroslav Kraljević |
| Zagreb, Moderna vremena (Jerković, Perić) | 1997. Čakovec, Izložbeni prostor, Centar za |
| 1992. Zagreb, MM centar (Jerković, Perić) | Kulturu Čakovec |
| Zagreb, Studio muzeja suvremene umjetnosti | |

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korice / cover:

"Etika ili estetika / Ethics or esthetic", 1996, - 700 x 300 x 150 cm.

Intervencija za izložbu T.EST - Cvjetni trg, Zagreb / Intervention for the exhibition T.EST - Cvjetni trg , Zagreb

IZLOŽBU OMOGUĆILI: INA-Industrija nafte, d.d. Zagreb i Galerija "MIROSLAV KRALJEVIĆ" HKUD-a INA-Naftaplín -
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 Želimir Košćević, Mirko Kovačević, Ljerkia Njers, Zlatan Vrkijan · NAKLADA: 500 primjeraka

